

a many small topknots. They bear, in short, all the hallmarks of Dvaravati art.

Ratana Chedi

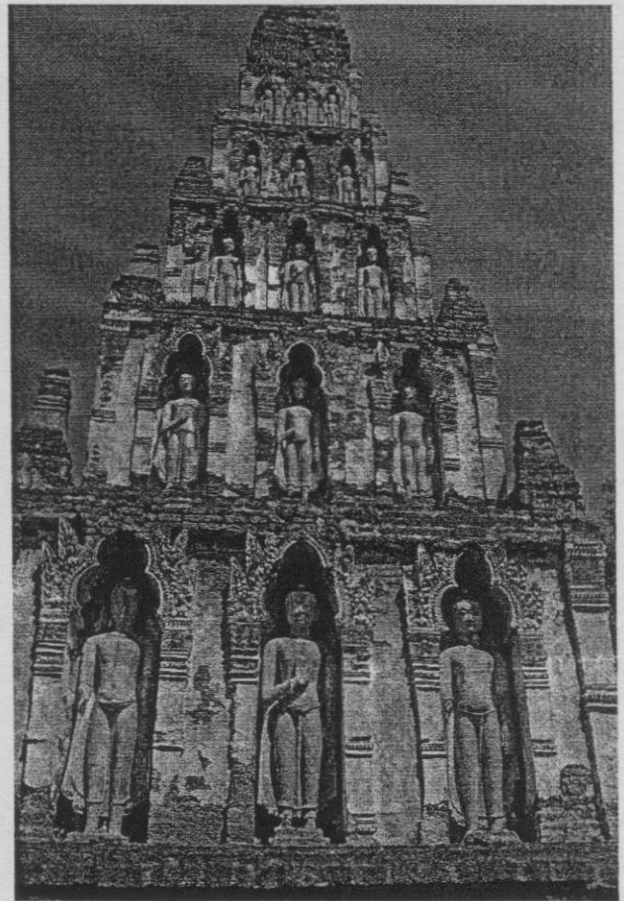
This is thought to be the model for all octagonal chedis in Thailand, as well as being the oldest surviving octagonal chedi in the country.

The octagonal base consists of two layers, above which a lotus layer supports the main pagoda. Each side has a niche in which there is a standing Buddha image. Next is another lotus stage supporting a low octagonal platform less broad than the previous. Each side features a triangular niche containing a Buddha image in meditation posture. Further up is a lotus platform bearing a bell-shaped stupa. The top of the chedi has broken off leaving only the supporting lotus platform with traces of the former decorative jewels.

What is most remarkable about the Ratana Chedi is the standing Buddha image on each of the eight sides. The bodies of the images are made of stucco, and the faces are pottery casts clearly made from a master mold fashioned by a very highly skilled artisan. Their beauty is beyond compare. The Dvaravati influence is very clearly evident from the robe, which covers both shoulders and flows across the body revealing and muscle shapes and fine proportions, and the raised hands creating circles between fingers and thumbs in the posture of descending from heaven.



Wat Cham Devi



These are precisely the Dvaravati Influences which proved most enduring in the art of subsequent periods.



**Hariphunchai
National Museum**

Cham Devi temple lies out of town a little on Cham Devi road. It sits on a smaller area of land than the royal temple of Wat Phra That Hariphunchai, but its importance in terms of history and archeology is no less.

Cham Devi is the new name for the temple, in use since Somdej Grom Phraya Damrong Rachanubhap surveyed the ancient archeological sites of the north for the Ministry of the Interior in 2469 BE (1926 CE). According to the local legends, Cham Devi's relics were enshrined in this temple, and so he changed the name from Wat Sanmahapol to Wat Cham Devi. He also renamed the square chedi containing her remains from Goo Gut, as it was known to the locals, to Suwana Jangkote Chedi. The temple was deserted for many years until in 2479 BE (1936 CE) General Chao Chakkhamkajornsak, Lamphun's last Royal Governor, invited the Lanna saint Khruba Srivichai to assist with renovating the ordination hall, viharn, monks' quarters and other buildings within the compound and reestablishing the temple.

Those who come to Lamphun to follow in the footsteps of Khruba Srivichai normally begin their pilgrimage at Wat Cham Devi and Wat phra That Hariphunchai before continuing to the many other sites with which he is associated.



Goo Gut or Suwana Jangkote Chedi

The Suwana Jangkote Chedi holds a very important position in early Hariphunchai art and architecture, and was the model for many chedis throughout the North. Traces of similar chedis have been found at Wiang Tha Gan and Wiang Mano, and the style was popular throughout Lanna and Sukhothai as can be seen at Wat Chedi Liem, Wiang Gum Gam in Chiang Mai, Wat Paya Wat in Nan and Wat Maha That in Sukhothai.

The traditional name for the chedi, Goo Gut, supposed from the fact that the top of the chedi (goo) was broken off (gut) during an earthquake. Another meaning of "Gut" is the "Buddha Niche", presented amount of the Standing 60 Buddhas under the Niches.

From a square, 15.35 meters wide, three-layer foundation, the laterite chedi rises 21 meters in five tapered stories, each of which has three niches on each side, just like the Pathumwadee Chedi(at Wat Phra That Hariphunchai). Inside are 60 stucco-covered laterite Buddha images in the giving pardon posture, possibly recalling the number of those who attained enlightenment in the year following the Buddha's enlightenment.

The 60 Buddha images all have similar square faces with pronounced, conjoined eyebrows, large downcast eyes, large flat noses, thick lips, faint mustaches, round dots on the forehead, and hair held in